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854 753 [262] For example, if a father, living in Atu Oun, had a relative who had been killed in Hana Iapa, he must eat no food from that valley. Eating food from there would not hurt the man, but his child would become ill and probably die. If a child became ill and the parents thought [755] the sickness might be due to evil influences, the father chewed *noni* leaves 824 and spit out the remains upon the child, about the platform of the house, and on the food that was about to be eaten by the family. This ceremony was supposed to drive away evil spirits.

THE FIRST-BORN

Position and Rights

858 428 In the family of a tribal chief the first-born child, whether male or female, inherited certain civil rights, property such as lands, cultivations, house, canoes, nets, etc., and personal possessions such as clothing, ornaments, and weapons. If a chief had no children, all his personal possessions were buried with him. This custom applied similarly to first-born children in other families. The first-born male of every family was known as the *tama tapu* (sacred child) or *tama haka-iki* (chief child). This was because the first-born male, being the representative of the family ancestral stock, was chief of his family and therefore sacred. Although inheritance was either through male or female, it is evident that a male heir was regarded as more satisfactory than a female. One informant, in speaking about the position of the first-born said, "They are proud of the oldest, especially if it is a son." In adopting a child the attempt was always made to obtain a first-born boy or girl. Such an adopted child could take the place of the first-born of the family as far as all civil rights and property went; he might be given one or two articles of value as keepsakes but he could not inherit the personal possessions. If the first child of a couple were still-born, the second-born child was called *tama haka-iki* or *mo'i ha'a-te-pe'iu*.

858 [769] The importance of the first-born as representative of the family ancestral stock is illustrated best in the great *ko'ina tupapa'u*, the rite for elevation of ancestral spirits, in which it was the first-born who offered the pigs that were intended for the spirits of dead ancestors. (See Festivals.)

Since the first-born male was the representative of the ancestral stock, it would be logical to suppose that he would upon birth supersede his father as head of the family. In fact such was the custom. Garcia (14, p. 103) speaks of the immediate abdication of the father upon the birth of his first-born son, whose regent he became thereafter. The stories [539] collected on Hiva Oa and elsewhere give clear evidence of this, in the fact that a hero always ceases to play a leading rôle in a legend immediately

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upon the birth of a son, the child thereafter becoming the central figure of the story.

It may be well before entering upon detailed description to summarize the most important of the numerous ways in which a father honored and provided for the future of his first-born son or daughter. The birth of a first child of a chief was announced by the blowing of the conch-shell trumpet *(putona)* by the mother's maternal uncle (mother's brother?). This uncle also went down to the sea to obtain from the holes in the rocks sea water in which to bathe the child, the water being carried back in a conch-shell. For the boy child the first rite of consequence was the erection, at his birth, of a decorated shrine and the chanting of a spell intended to strengthen his spirit. Then, there was another rite—that of bathing the child in fresh water brought from the mountains, the object of the ceremony, one would suppose, being purification. Soon after the child's birth its father planted trees to furnish it with food and cloth and some time later a new house was built in its honor, a feast being given at the time of the consecration of the new dwelling. The making of cloth, ornaments, a sacred adz, a canoe, and other things, for the first-born are recounted in the sacred chants recited upon these occasions. At some time during his childhood, the first-born male child participated in a great funerary memorial festival in which offerings of pigs were made to his ancestors' spirits in the other world. Sometimes before birth, sometimes after, the child was formally betrothed with elaborate rites; and there was a rite which constituted the presentation of the child at its first public appearance at a festival *(hakahe'e)*. At the proper times the father employed a professional bard *(tuhuna o'ono)* to instruct the boy in the sacred chants, in genealogy, and in legends. Shortly before maturity the boy's foreskin was incised, and when the youth was old enough to stand the pain, the elaborate and costly undertaking of furnishing him with a suit of tattooing was undertaken. This was followed by festivals to exhibit the tattooing, and another festival in honor of the youth, at which songs composed in his honor were sung in order to elevate him in the esteem and admiration of his tribe. Lastly there was his marriage rite. Soon after this he usually had a first-born of his own, in whose honor he would, in his turn, begin again the cycle of rites that had just been performed for him. Frequently a son would honor his father with a feast. Upon the death of his father, the son attended the proper funerary rites, and afterwards, with the rest of his family, participated in making the proper offerings at memorial feasts designed to elevate the spirit in the next world. Such was the history of the first-born son in every family of any consequence.

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THE CREATION CHANTS

THE PU'E

539 The chants will be discussed in the order in which they were recited in the rites described above. The most important were the *pu'e* and the *vavana*. Every tribe had its own rendition of these sacred chants. First in the rites in which both were chanted came the *pu'e no One u'i*. *Pu'e* means to grow, *one*, means sand, *u'i* signifies dark color. *One* has many other epithets besides *u'i*, as *One-tapu* (sacred *One*), *One-toto*, (blood-red *One*). According to my informants in Pua Ma'u the teaching of this was restricted to boys. One part of it—the first section—however, is labeled specifically, "for a girl," and other parts are marked, "for boy and girl." It recounted the impregnation of One-u'i (said by my informants to mean red-earth or dark-sand) by Atea, the subsequent growth of ancient lands, and the growth of trees. In the second section, recited for a boy only, Atea is urged to impregnate One-u'i and thereby to cause the birth of a number of kinds of trees the wood of which was associated with masculine activities—for example, casuarina, *temanu*, and the sacred banyan, the first being used for weapons, the second for war and fishing canoes, and the bark of the last named for the sacred loin cloth of the male first-born. The third section of the *pu'e no One-u'i* was recited for a girl child. In it Atea is called upon to impregnate One-u'i to bring about the birth of certain kinds of growing things used for beautifying women—the pandanus, seeds of which were used for necklaces, the *tia'e* (*Gardenia tahitiensis*), and various other mountain bushes and plants. After this the names of the mothers of various other kinds of trees are mentioned. (Compare with this the genealogy of trees, under Genealogy.)

Another and longer *pu'e no One-u'i* was secured from an Atu Ona informant, Ha-apuane (Pl. II, *A*), who had learned it from his wife's uncle, a *tuhuna o'ono*. The conceptions upon which this chant is based are just the same as those of the Pua Ma'u chant, but the form and content is quite different. This chant was for the consecration of a new house, rather than for a boy or girl. The comparison of the two makes it evident that the first section of these chants represents a constant element that was recited for all occasions, while the latter part was varied according to the purpose of the recitation.

Pu'e were recited for many purposes other than the consecration of a child—for example, in connection with adoption, the building and consecration of new houses or canoes, fishing expeditions, and such like. The first section, which was constant, recounts the basic stages of the

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growth of the world; subsequent sections, which were appended to this, are made up of elements apposite to the matter in hand. Thus in the *pu'e* for the boy and girl from Pua Ma'u the later sections have to do with the birth of trees and other things that furnish the materials required for the practical and aesthetic use of the boy and girl. The *pu'e* from Atu Ona begins with the marriage of great root stocks (*to'o* and *aka*) at the foundation of things, later bringing in Atea and One-u'i. After this first part, relating to creation in its earlier stages, the mothers of various kinds of materials, such as wood, stone, or earth, used in house construction, are called upon to furnish their share toward the building of the house of Atanua, wife of Atea and ancestress of all men.

Toward the end of the Atu Ona *pu'e* various kinds of fish in the sea are mentioned as women (wives of Atea?.) As there seems no possible connection here with house building, I am inclined to think that this was a section used in connection with the fishing rites. My informant knew nothing about the significance of this part.

When used in connection with industry the *pu'e* was chanted by the ceremonial priest alone. In the family rites it appears to have been chanted by a priest or old man alone. But at the festivals it was intoned by old men (*tuhuna*) in a very deep voice, the chorus accompanying their singing with hand clapping. Four great drums (*pahu anaana*) and many small ones (*tutu*) accompanied the singers. The melody of the Atu Ona chant, which is subsequently to be published, is entirely on two notes, the interval between them being a tone and a quarter. There are changes of time in different sections, and the rhythm is irregular, accommodating itself to the words. The most marked characteristic of the melody is the way in which the last two notes ending each line are sustained.

A few excerpts from one of the *pu'e* are given below. The *pu'e na One-u'i* from Atu Ona begins in a deep bass in a very slow rhythm, accompanied by drums and hand clapping:

Tuia -oa te to'o e
Were united long ago the root-stocks, ah!
Aua e, e to'o o te fenua
Ah, yes, they are root-stocks of the land.

So it proceeds with repetition of all but the last phrase of the first line, "root-stock (*to'o*) of the land," for which is substituted, "root (*aka*) of the land," "firmness (*mau*) of the land," "masters (*hei*) of the land," and "bond (*pona*) of the land."

The chant then proceeds with a more rapid rhythm:

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Tuia te fatu nananana
United (mated) the attachments, quickly—quickly!

Tumu o te fenua
Source of the land.

O te ui Atea
Is the question [of] Atea [Atea asks],

"One-ui, e!
One-ui (Dark-Sand), oh!

Pehea te to'o o te fenua?"
How the root-stocks (slow growth) of the land?

Pesu One-ui,
Says One-ui,

"Ena e i a'o
There — down below

Fenua me ahi take
Country with fire bottom

Aina mea o nuku
Land thing is very deep

Fenua me neke iho, e
Country with out-growing-this way, ah!

Aina me neke ae"
Land with spreading-that way.

(Translation)

United were the attachments
In the earth's foundation.
Atea asks,
"O One-ui (Dark-sand, or Red-soil),
After what manner was the growth of the root-stocks
of the land?"
One-ui replies,
"There is down below,
A region with a firey bottom
A land very deep down,
A country spreading this way and that."

Afterwards follow many verses made up of references to growth of the land repeated with many meaningless rhythmical phrases, such as:

He to'o, he to'o, hakahauhau
The growing, the growing, (to cause to rise)

E to'o ta One-ui, hakahauhau
It is the growing of One-ui. . . . . .

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. . . . . .
. . . . . .
Hakahauhau, ino[20] te to'o a One-ui, hakahauhau
. . . . . (?) the growing of One-ui, ...

After almost interminable repetition on this theme comes the account of the sending of messengers to the personification of materials to be used in a new house:

Keee tahito Tapana nei, e ui
Came as a messenger in ancient times Tapana this way, is question

Ui e'a oa, ui e'a poto
Question there long, question there short

"I tikina mai au ia oe,
Have come up here I to you,

Te tama o Hopu,
The child of (mother of soil)

Ehee taua i tai
To go we two towards the sea

Moia oe mea hoahoa fa'e o Atanua"
In order that you thing earth leveling house of Atanua.
the platform

(Translation)

Anciently Tapana came this way as a messenger,
Questoned long and questioned short,
"I have come up hither to you,
The child of Hopu, Mother-of-soil,
Let us go down shoreward together,
So that you may fill and level the platform of Atanua's house."

Then recur the repeated rhythmical phrases, combined with references to the growth (*to'o*), before the next material is summoned in another verse. (See Housebuilding.)

On Ua Pou the *pu'e* was called *koua'ehi*. The *tuhuna* who chanted it held a flower or branch of the coconut tree (*koua'ehi*) in his hand as he chanted (*tapatapa*). The chant was used for the same purposes as in Hiva Oa—namely, for consecrating children, new houses, canoes, and so on.

Next after the chanting of the *pu'e* for the boy at Pua Ma'u, followed several other sacred chants which had to do with the erection

[20] *Ino* is probably *i una o*, on top of.

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539 of the boy's sacred staging, the making of his adz and of the canoe that was to be made with adz.

The Tona-Pou Chant

The first of these chants was called simply *tona pou*, which when translated seems to mean simply "his post." This chant was for the sacred house elevated on a staging (*fata'a, tona pou*) for the boy. The object of the chant is evidently to free the structure from evil influences and to bring the good influences potent to aid in the rite. What connection the chant may have with the post outside the house, on which the spirits of ancient priests came to rest, is not apparent. I infer that the *fata'a* consecrated at this rite was that which would in future serve the boy as his *tapu* eating house and store house. (See The Family.)

The chant following this was called *tona pou no Pohu*. In the first part of it the forehead, eyes, mouth, and other features of the youth are mentioned—with what significance I was unable to ascertain. The rest of the chant has to do with house furnishings and the altar with its decoration. A short chant called *oho-au no ihi* follows, recounting the catching of certain fish, doubtless those used in connection with the rite.

539 396 Lastly comes a longer and most interesting chant, called *oho-au no Motuaiki* (work-house of Motuhaiki). Motuhaiki was an ancient master canoe builder. The first part of this chant describes the making of the rope with which Motuhaiki noosed the sun when he desired to have more time to finish his work. Then Motuhaiki and Hope'outo'i, another canoe maker and patron of carpentry, are referred to in connection with the making of the new adz for the boy, the piece of stone from which the adz was made being a chip off the block (*fatu*) described above, which is also mentioned. The chant describes the stages of making the adz head and lashing it to its handle. Then it proceeds to the successive stages of the manufacture of the canoe and its parts. This section of the chant was undoubtedly that which followed the recitation of the *pu'e* when that chant was used in connection with canoe making.

539 After this part, which has reference to canoe making, there follow others having to do with the making of a loin cloth, robe, headdress, and necklace for the boy (evidently those worn ceremonially in connection with the rite); then a section descriptive of the building of a temporary shelter (*oho-au*) for the boy to sleep in, the erection of fau poles (*koufau*) as a sign of the *tapu;* the erection of a shrine; and lastly, the preparation of food, the eating of which completed the boy's rite.

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The Vavana Chant

These sacred chants were intoned by the men in the boy's sacred house in the afternoon. In the night after a feast the men went into the *fa'e papa* and continued with the women, chanting the *vavana*. The *vavana* was intoned in a slow rhythm accompanied by clapping of the hands. The words recapitulate the conception, birth, growth, and so on of the child, linking these with the mythical birth of the gods from the level above (*papa una*) and the level below (*papa a'o*). (See Genealogy.) In subsequent sections the chants refers to the making of ornaments, weapons,, and utensils for the child, to his canoe, to his sacred house, and to various practices such as bathing, making cloth, etc., connected with it, and so on, connecting all with mythological references to gods and ancient lands. In parts various gods are summoned to assist in the rite. The chant is very long, containing more then ten thousand words. There is much repetition of phrases—some of them meaningless, somewhat like refrains, as described in the *pu'e*. Throughout there is a mingling of narrative referring to incidents connected with the child, mythological references, and these meaningless phrases. A few excerpts from the Pua Ma'u *vavana* follow.

The *vavana* begins:

E hau e, i e'a e; e take to papa una,
(Meaningless) is bottom of level above

E hau e, i e'a e; e tohu'i to papa a'o.
(Meaningless) is overturning of level below.

(Translation)

Above is the bottom of the level above;
Below, the turning movement of the level below.

The next verse continues:

U to'o a, u tuia
Are held —, are mated

U vavana mai to u take
Are held fast to this time of me depths
in memory

U pipi'i, u momoa
Are approaching, are sleeping together,

They take hold, are mated
Conception firm-held in my depths
They approach, they sleep together.

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539 And so on, mentioning the stages of impregnation, conception, gestation, labor, delivery, and so on, of the female and child.

The reference to the level above and the level below is repeated. Then:

E take fanau tama, e
Oh basic depths bearing child, ah!

O Atea mai, to u tama
Is Atea come, of me child,

O Tane mai, he teina
Is Tane come, the younger brother,

Is Tonofiti, o Moepo
Is Tonofiti, is Moepo.

(Translation)

O child-bearing depths!
Atea comes—my child,
Tane, the younger, comes forth
And Tonofiti, Moepo, etc.

And so on, with the names of the other "original gods" who emerged from between the level above and the level below.

In the Lawson manuscript is a very free translation of a *vavana* chant. This, so far as detail goes, is patently untrustworthy, but it is evident that it is an actual translation of a genuine *vavana* from another valley on Hiva Oa. It is of interest because it shows that this *vavana* was composed on the same general plan as was that discussed above. Lawson's translation is just close enough to the literal to prove that the content of the chant was practical the same.

What is called *Te Vanana na Tana-oa*, which Fornander published in his Polynesian Race (II, vol. I, pp. 214, ff.), I feel to be certainly a fictitious fabrication of a European mind. I suppose it to have come to Fornander from Lawson, who, it appears, must have known (through correspondence, no doubt) of Fornander's ideas regarding the Hawaiian Kanaloa as a "fallen angel." This so-called *vanana* is built around the idea of Atea as a "God of Light" and Tanaoa as a "Prince of Darkness" who was cast out. The chant is as follows:

Born is his (Atea's) first son, his princely son.
O the great prince, oh, the sacred superior,
O the princely son, first born of divine power!

O the son, equal with the father and with Ono ("Spirit")
Joined are they three in the same power,
The Father, Ono, and the Son.

These English lines are a literal translation of the Marquesan lines which accompany them. It is obvious to one acquainted with the idiom

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of native chants and the native religious thought that the original translation of this so-called *vavana* was from the English into Marquesan and not the other way. 539

The regular versification and poetic form are obviously not Marquesan but European. The idiom and content of the thought is likewise patently European, as is illustrated in the lines: "The two the same glory. "Atea the body, Ono the Spirit." "O wondrous thrones, whereon to seat the great Lord Atea." "O thrones whereon to seat the Lord of love."

The study of the sacred chants given above brings out most interestingly the nature of the Marquesan philosophy and its application to life and its activities. The chants really amount to elaborated causative spells. These spells recapitulate the birth, rearing, and growth of the child, the making of his ornaments, weapons, sacred house, adz, canoe, and so on, coupling all the processes with appropriate mythological references and serving to consecrate the child and the things. Thus in the *vavana* the stages of birth and subsequent phases of the child's life are coupled with the emergence of the first gods from the elevel above and the level below and subsequent incidents. In the chant called *oho-au no Motuhaiki*, the making of the boy's canoe is coupled with the same work done by Motuhaiki, patron of canoe building, in ancient times. In the *pu'e* recited for the house the materials used for construction are referred to in association with their origin as children born by Atea by different mothers and are connected with the earliest stages of the world's growth. Thus in each chant the process and the new product of man's handicraft are coupled with the original processes and objects of generative creation. 539 789

The Ti'e-Mata and Faufau-oa

The *ti'e-mata* was a sacred chant sung for the first-born at the same feast at which the *vavana* and other sacred chants were intoned in his honor. It was sung after the *vavana* and the *pu'e*. The subject matter of the chant is for the most part the same as that of the *pu'e* and the *vavana*, being made up almost entirely of mythological description and reference. 539 852

Also sung at the festival for the sacred first-born, of which the *vavana* and the *pu'e* were the main features, was another chant called the *faufau-oa*. The context, which is all with references to occurrences in the ancient lands, gives no evidence as to the object or purpose of the chant except that it is the chant of a certain girl whose name is mentioned. It was probably composed in her honor. In an account of a family chanting feast, given by another informant, it was said that the singing was begun by a woman's chanting the *faufau-oa*.

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OTHER SACRED CHANTS

The Aumeha

539 952 [578] The *aumeha* was primarily a chant to consecrate a new-born child, being known also as the *pu'e na te ahu no te tama*, the *pu'e*, or generation chant, for the shrine of the child. When intoned for a child it was chanted at the family sacred place by the ceremonial priest, the child's father erected a shrine or altar for the occasion. An enclosure was made of peeled *fau* stakes decorated with white cloth; inside was set up a small staging (*fata'a*) which was decorated with *ata* (a sort of parasitic plant) and with strips of the white and of the red bark cloth used on ceremonial occasions. The rite was performed both for boys and girls. It is said still to be practiced sometimes at Pua Ma'u, where this material and information was secured. The same chant was also intoned over the dead body after the spirit had taken its departure. In form and content the *aumeha* resembles the *vavana* and the *pu'e*, although it is much shorter than either. It begins with references to the *take*, or "foundation" or "depths." Like the *pu'e* it mentions the growth of the land, and like the *vavana* the birth of the child. Reference to the origin of the successive ancient lands occupies the middle section of the chant. In this section come the lines:

> "When was the land born?
> Out of the womb of the coconut?"

Later two mythical coconuts are mentioned, the *niu-oa-i-Fiti* (long-coconut-at-Fiti), and the *niu-oa-ani* (long-sky coconut). My informants explained that this referred to two coconuts that played a part in the rite, one of them being used for making the food for the child, the other being "for the navel string" (?).

The Pope Chant

The *pope* was composed by a *tuhuna* in a house (*oho-au*) consecrated to that purpose upon the occasion of the building of the new dwelling for the sacred first born. It was sung by the male and female relatives of the child at the time of the feast which celebrated the first entrance of the relatives into the house. (See First-born.) The words of the example I have appear to be purely poetic, in other words, have no ceremonial significance. It is said, however, that there were sacred and common *pope*. During the singing the arms and shoulders swung slightly from side to side, the hands clapping gently in the same movement. [539]

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The melody is sung all within a range of three notes. Quavers and the trailing descent of the voice on the last note are characteristic.

Funerary Chants

Six chants intoned at different times during the night following a death were obtained in text at Pua Ma'u and will subsequently be published. The use of these is described in connection with death rites. (See Death.) The first of them, the *menavo-tupapa'u* (life breath of the dead body) is descriptive of making war, having reference perhaps to the seeking of a human victim for sacrifice for the dead chief. The picture of war-making may be symbolic, having reference to the agitation and confusion that reigned after the death of a chief, a necessary part of the mourning. This chant was intoned only in the rites for a chief. The next chant, the *puna-tohu*, has to do with the seeking of the coral that was used in connection with the treatment of the body. The *vai-hahae-tupapa'u* is built around references to the fresh water that was used for washing the body. The connection of the references in the two chants which follow this, the *tai-ka'anu* and the *fiuhu*, with the funerary rites is not so clear as in the first three. The last chant sung was the *aumeha*, the object of which appears to have been to release those assisting at the funerary rites from *tapu*.

The *kaheoko* was a sacred chant sung by the ceremonial priest as a part of the funerary rites of great men. (See Memorial Festivals.)

At the memorial feasts and on certain other occasions *uhaki* composed in honor of the dead were intoned in the *feia'u*, or shrine, that was erected at the sacred place in connection with rites. The example that I have recounts the prowess in war of the man for whom it was sung. It is spoken of as a weeping chant (*he ue*). The melody, intoned by men and women singing in unison, is slow. Every other line was tapered off into the conventional weeping described in connection with mourning: thus, the second line was continued with the sobbing throat sound intoned on the sound *i;* the fourth line was continued in like manner on the sound *u;* and so on. Although men did not usually perform the weeping chant called *ue*, it is said that in this incorporation of it into the *uhaki* they sang it along with the women. The chant was accompanied by small drums (*tutu*).

The Uta Chant

There are two classes of *uta*—namely, simple love lyrics made up upon occasion, which were the songs most sung by the unmarried youths and maids, and the *uta tapu*, which were mourning chants. The words of both types were erotic. The latter type were handed down in families

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from generation to generation, the names being changed to apply upon different occasions. They were chanted at the time of the death of a relative and at the memorial festivals. Immediately after a death, when relatives were coming to the house to pay their respects, each would chant his *uta*. These sacred *uta* were sung by choruses at the memorial festivals, the singers being seated and accompanying their chanting with hand clapping, but with no body motion. It was very unfortunate that I was unable to find anyone who knew the melody of an *uta*, although texts of this type of song were more easily obtained than any other. Great festivals spoken of as *uta nui* were apparently the same as the memorial feasts. At such feasts the *uta* were accompanied by three small drums (*umi or putu*), three great drums (*pahu me'ae*), and three *pahu pepe'e* (?).

The composition and singing of the simpler laudatory *uta* was described as follows by an informant at Atu Ona. *Uta* and *rari* were prepared and sung together on these occasions. According to this informant the *uta* was in honor of old people and the *rari* in honor of young girls. When it had been decided to have a combined *ko'ina rari* and *ko'ina uta*, the maternal uncles of the girl for whom the *rari* was to be composed sought out youths and had them to build a house (*oho-au*) in which the song would be rehearsed. This house was made near the dwelling of the girl and was a small shed open in front. The youths who collected the materials and erected the house were fed by the family for whom they worked. This was their only payment. Work could be done on the house only at night. The *oho-au rari* was not *tapu*. The *tuhuna* who was employed to compose and teach the *uta* and *rari* did his work of composing at home and used the *oho-au* merely for rehearsing his choruses, the *uta* being taught to a group of old men and women, and the *rari* to a group of youths and maids. Doubtless it was the same group of male *ka'ioi* who erected the *oho-au* that sang in the chorus. Both the *rari* and the *uta* were in honor of the girl. When the songs had been well learned in the *oho-au* a feast was celebrated on the tribal feast place, the feast being to "show the *oho-au* (sacred house) of the girl," that is, exhibit the house and songs that had been prepared in her honor. A long time was necessary for the preparation of food for the feast. All comers had to bring their contributions. First the genealogy or genealogies of the family or families who were honoring their daughters were chanted; next the *uta* were sung by the old people; and lastly, the *rari* were intoned by the groups of youths and maidens. There was no dancing. The festival ended with a feast. Such a feast was celebrated in honor of a girl at some time after her adolescence, but was not directly connected with this event in her life.

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The Nato Chant

The *nato* was a type of song composed by *tuhuna nato* upon the occasion of great festivals. Informants differ as to whether or not this chant was *tapu*. The fact that it was used at such sacred festivals as the *ko'ina tupapa'u* and that it was sung by the old men (*tuhuna*) would indicate that it was sacred. On the other hand the words and content of the example obtained in no way suggest any sacred significance. It is said that the first *nato*, after which all subsequent ones have been modeled, was composed in the valley of Vevau long ago by a great *tuhuna* named Taitihu. *Nato*, of which a number would be sung at a single fête, were learned in advance by the choir of old men (*tuhuna*) who intoned them, and were sung at the opening of the festival. The examples I have simply recounts a story evidently based on incidents that occurred in connection with some festival. Drums accompanied the chant, and the old men clapped as they sang. The melody is unusual in that there are three changes in tempo in different parts of the chant. The whole chant was intoned on only two notes except for quavers and the last line. A quaver preceding a descent to the note next below is characteristic of the melody. The last line was sung or cried in a very high voice with a sudden trailing descent on the final syllable of each of the last three words.

War Chants

The *ha'iha'i-heana* was the sacred chant that was intoned by the ceremonial priest when human sacrifice was offered at the tribal temple. The chant couples mythical reference with details of the securing and sacrificing of the human victim.

According to Père Pierre (4) two chants called *puko toua* and *pa'e vii toua* were sung before war. What was the nature of these is unknown. A chant called *kouaka*, sung at the sacred place as a part of the pre-war rites, is described in connection with war. (See War.) It does not appear that warriors sang or chanted as they entered battle.

HONORIFIC CHANTS

The Rari and Ru'u Chants

Almost the only type of genuine Marquesan song that is sung today by the natives is that known in the southern section of the group as the *rari* and *nani*, in the northern as *ru'u*. These were sung for amusement by young men and women together. They were composed by *tuhuna* in preparation for feasts and festivals, working in a special house built for the purpose; and, like other chants, they were taught to the singers

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539 in the special house by the *tuhuna*. *Rari* were always in honor of girls. Festivals called *ko'ina rari* were sometimes celebrated for the especial purpose of singing *rari*.

533 539 There seems to have been a wide leeway for the subject matter that was considered appropriate for these songs. Some, like the *putu* and the *pipine*, were composed in honor of some person; the words of others were based on tradition; still others were love songs like those called *uta*. The characteristic feature of the *rari* and *ru'u* seems to be the mode of performance and the music. The young men and women who sang the *rari* or *ru'u* were ranged in parallel rows, the women in between the rows of men and all facing in one direction, the men forming two rows [516] on either side facing inward toward the women and each other. Anciently, it is said, the performers always stood, but nowadays they were seated. The song was directed by a leader (*kahua*), either a man or a woman, who began the song by singing the first line, whereupon it was taken up by the rest of the singers. At occasional points in the song the *kahua* would sustain the melody alone for a moment, furnishing contrast to the group singing. The women, as they sang, performed a continued conventional pantomime illustrative of the words of the song, swinging the body, bowing, and making slow, graceful movements and gestures with the hands. In the *rari* the men took no part in this pantomime but sat still. In one of the examples I have the women carried the melody, the men following, but in the other the order was reversed. The singing is mostly in unison, but with frequent intentional harmonization. Since the limit of the range of the melody is four whole tones it is obvious that this harmonization is necessarily close, the intervals being fourths, thirds, seconds, and sometimes apparently less. That the harmonization is intentional and prescribed, and not accidental was proved conclusively by repeated singing of the song recorded. It is my belief that this part singing is ancient. One example has two parts, a men's and a women's, with the occasional harmonization of which I speak. I was told on Ua Huka, where this song was recorded, that there were sometimes three separate women's parts in addition to the men's part. It would appear that the men's voices never carried more than one part. Characteristic of the *rari* and *ru'u* is the steady, unvarying 2:2 time. No drums or even hand clapping accompanying these songs.

On Ua Pou it was said that *ru'u* were performed sometimes by four men playing the mouth flute (*pu hakahau*) while two women sang and performed their pantomimic motions. Some *ru'u* on Ua Pou were composed especially to be performed on the flute and were frequently rendered on the instrument alone. This fact is exceedingly interesting for this

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reason: the *pu kakahoa* had on it a scale of four notes and the limit of the range of the *ru'u* and *rari*, as has been said, was four whole tones. It seems probable that anciently these songs were accompanied by the flute. The spacing of the holes of the flute which were measured off by two-finger widths may have had a determining influence on the scale originally used in the *ru'u*.

On Ua Huka the same system of signaling was used by the women in the *hu'u* as that used by the men in the *tapriata* dance. (See Modern Dancing.) In other words the motions here were partly codical and partly pantomimic. One *rari* which I have has a repeated refrain called *moumu*.

The Tape'a Chant

The *tape'a* was sung with the *rari*. Like it, it was sung by men and women together, and its subject matter, form, time, and melody were the same. After three or four *rari* were sung, the performers would stop, rest, smoke, and chat, and then finish with the *tape'a*. In other words the *tape'a* followed and completed the singing of the *rari*, just as the *pehi* followed the *putu*. In the *tape'a* the women sang alone, while on some occasions the men did what was called *ha'a koakoa* (to enliven), making choral accompaniment, on other occasions uttering forceful ejaculations and accompanying them with pantomimic motions. While the *rari* and *ru'u* are quiet and meditative, the *tape'a*, due to this part enacted by the men, is very rousing. The purpose, as evidenced by the meaning of the ejaculations and pantomime, and as explained by informants, is erotic excitation.

The Pipine Chat

The *pipine* was a song composed in honor of a girl, corresponding to the *putu* for the boy. Youths (*ka'ioi*) built a special house (*ohoau*) near the dwelling of the girl's family. A *tuhuna* composed the *pipine* in this house, and there taught it to a choir of young girls (*vehine ka'ioi*). When the song had been well rehearsed it was sung before the house of the girl in whose honor it had been composed, and there was a feast in her honor. The words of the example obtained describe the girl's preparing herself for the fête. A woman leader (*kahua*) sang the first line before the others joined in, as was the *putu* chant for the boy. The melody is slow and graceful, essentially feminine. It has a range of only three notes. The singers, who were seated in lines on the grounds or on the house platform, accompanied their singing with clapping with the palms flat (*papaki*) and with hollow palms (*pu*). There was no drum accompaniment. The bodies of the singers were swung from side to side accompanying the rhythm of the song.

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A type of song called the *titi*, of which a number of texts were obtained at Pua Ma'u, said there to have been sung in the *tona-pou* rite along with *uta*, is, according to an Atu Ona man who had lived in Pua Ma'u, the same as the *pipine*.

The Putu Chant

The *putu* was a eulogistic song composed and chanted in honor of a youth. Such a compliment would be paid by the young man's father, other relatives, or friends. In case they were relatives or friends who lived in another valley, who desired to bestow the honor, they prepared the *putu*, and then sent a message to the father of the youth saying that they were coming to sing in honor of his son. A message was sent back inviting the party bringing the *putu* to come on a certain day, when a feast would be prepared for them. On this day they would come bringing with them one or two small crabs (*toetoe*), which were hung from the neck of the boy. This token or symbol was called *ahe-onavu*. As to what was the meaning of this practice I could gain no inkling.

Preparation of the *putu* consisted in the employment of a *tuhuna putu*, who composed the song for the occasion; the erection of an *oho-au*, or temporary *tapu* house, in which the *tuhuna* taught the singers the chant, and trained them.

The men who composed the chorus arranged themselves in orderly concentric circles, the old men (*tuhuna*) standing in the inner part, the younger men in the outer rows. The *tuhuna putu* stood in the center of the circle, prompting a man with a very loud voice who stood opposite him, who took the part of the actual leader (*kahua*). Women took no part in singing either the *putu*, or of the *pehi* which was the refrain which followed it.

There were sacred and common, or free, *putu*. The former was always sung before dawn in front of the dwelling of the youth in whose honor it had been composed. The other *putu me'ie* were sung later on the feast place (*tohua*) as a part of the *ko'ina putu*. The informant who gave me the above information told me that the preparations for a *ko'ina putu* consisted in the building of a special house (*oho-au*) for the instruction of a chorus of about sixty youths who were to sing at the feast and in the preparation of food for the general feast by the relatives of the youths for whom the songs were composed—for the *ko'ina putu* was in honor of many youths. On these occasions the singing was accompanied by small drums (*tutu*), clapping, and the *haka pahaka* dance. By another informant I was told that the *putu* was sung for the sacred house in which the youths were tattooed (*oho-au patu-tiki*) and that *putu* were

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sung also at the *ko'ina patu-tiki* which celebrated the completion of the tattooing.

The words of the example of a *putu* which was worked out with my informant praise the youth or youths for whom the song was composed. The melody is all on one note except at the end where it rises one tone to the last note and from that goes down in a trailing descent. One most interesting feature is the fact that while the singing was apparently in unison the chorus was divided in parts or groups. In the song there is one line that is repeated three times, being sung first by the old man (*tuhuna*) in the middle, next by the men standing midway in the circular formation, and lastly by the young men who formed the outer margin of the circular chorus, the first group singing in a deep voice, the next in a medium voice, and the third in a higher pitch. At other times all sang together.

The Pehi Chant

The *pehi* was sung after the *putu*, being actually a sort of refrain to that song. Two *putu* were sung, then after a pause and a rest of about five minutes the *pehi* was begun. In the singing of the *pehi* the men sat (or stood?) in rows forming two or three lines, their bodies being swung from side to side, each line swinging in unison, alternate lines in opposite directions. Accompanying the swaying of the body, the arms and hands were thrust out sideways in the direction opposite to that in which the body was swung. Mimetic gestures were also made, interpretive of the words of the song, which mocked the parents of the boy for whom the *putu* had been prepared. The *putu* glorified the youth and his family; the *pehi* furnished a dramatic contrast by a humorous mockery of the parents.

The *ta'a'au*, or crier, standing in the midst of the singers, began the *pehi* by chanting in a monotone in a very high voice, allowing his voice gradually to descend on the last syllable of his introductory line. Then, led by the *kahua*, all took up the chant, without accompaniment of clapping or drums. This chart is characterized by short lines and an abrupt, masculine melody. A note is sustained on the end of each line, except in two lines that are cut short, and there is a trailing descent on the closing note of the melody. The contrast is masculinity and femininity in the quality of the melody, between the *pehi*, sung for the youth, and the *pepine*, for the girl, is very striking and revelatory of the subtlety of the native artistic sensibility.

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Pu'ukeha, and I'i

539 576 The *pu'ukeha* was a song similar in purpose to the *putu* and the *pipine*, but composed and sung in honor of a person's mother.

The *i'i* was sung in honor of a chiefess. When a chiefess in a valley would announce that she was about to celebrate a *ko'ina ii*, all the people from other valleys who came to the feast were expected to come prepared to sing the *i'i* in honor of the giver of the feast and to bring flowers and other offerings.

The Komumu Chant

539 534 Characteristic of the *komumu*, or *mumu*, another chant that was sung at festivals by choruses of men and women together, was its accompaniment—a tapping with small sticks. This chant was not *tapu*. The natives of Atu Ona said that it was sung by young men and women, but on Nuku Hiva a good informant said that it was the old people who sang it. According to Dordillon (8) the *mumu* was a song of the *ka'ioi*. The singers, seated on the dance area, were directed by a man called *fatieka*, who stood in the midst of them. Three sizes of sticks were used to accompany the *komumu*. The largest was hollowed out on the under side midway between the ends, but the others were merely peeled sticks. The hollowed place on the larger sticks was held with the palm curved under it so that it made a deep reverberating sound when tapped. The first *komumu* is supposed to have been composed by two ogresses (*vehine hae*). Dordillon (8) gives *papaki akau*, meaning to beat a cadence on two pieces of wood, and *pahu kouhau*, to beat a cadence on three pieces of wood.

576 The following description of a *komumu* is from Pua Ma'u. The chant was sung in honor of the child of a chief. The performers were seated in a circle. Each man had two small sticks about an inch and a half in diameter and six inches long, one stick of each pair having on one side a scooped-out place, which was held over the hollow of the upturned palm. This stick was tapped with the other immediately over this place so that a hollow musical sound was produced. Two men had small logs about six inches in diameter which were tapped in a slower rhythm, furnishing a bass accompaniment to the rapid tapping of the smaller pairs of sticks. The Pua Ma'u people say that only men played the accompaniment, as the sticks were *tapu* to women.

539 This quotation from Melville (23, p. 257) evidently describes the singing of *komumu*:

> Every night, before retiring, the inmates of the house gathered together on the mats, and squatting upon their haunches, after the universal practice of these island-

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ers, would commence a low, dismal, and monotonous chant, accompanying the voice with the instrumental melody produced by two small half-rotten sticks tapped slowly together, a pair of which were held in the hands of each person present. Thus would they employ themselves for an hour or two, sometimes longer.

Chants as Spells

An example of the text of the chants used in deep-sea fishing at Pua Ma'u was obtained by Mr. Linton, and in the same valley I got one of that used in turtle fishing. The one used for turtle fishing, called by its reciter *mauta'a*, was said to have been used also in connection with the operation of incision of the boy's foreskin, and in conjunction with the rites of the memorial festivals.

In the myth of Tiki the hero chants or recites a spell, which is called *ue*, to give life to his child. *Ue* as a word was applied not only to weeping and grief but also to affection and to the male generative organ. Its use as the name of the chant or spell is probably in connection with the last mentioned meaning.

A spell called *koutapa* was chanted as a part of the healing rite called *tataoho*. (See Sickness.)

The tattooing artist recited a chant accommodated to the rhythm of his tapping while he worked. The recitation served as a spell to ease the pain.

Ha'a naunau appears to have been a general term for many types of songs, chants, and spells. It means "a singing." *Patautau* was used with the same meaning in Ua Huka. In the story of Kena a potent spell, the recital of which gives the hero the power to accomplish his exploits, is referred to throughout as *ha'a naunau*. Individual spells are recited in just this form in a number of stories. One example of Kena's spell on an occasion when he was compelling a number of boys to come on board his canoe is as follows:

Eia u, eia u, eia u, o Kena.
Here am I, here am I, here I, Kena.

Ai oa, te tau toiki!
Ah, the boys!

A kau! Amai i una o na vaka nei.
Swim! Come on to the canoe.

Miscellaneous Chants

Mauta'a and *ha'a naunau* seem to have been terms applied to chants and spells used for various purposes. In some of the written legends the characters chant *mauta'a* when pursuing or about to meet enemies in

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combat. In Pua Ma'u *mauta'a* is applied to chants supposed to give efficacy to enterprises and to bring about good results in tattooing or in surgical operations; and lastly, *mauta'a* served as songs to announce the coming of groups of people to feasts. When a great feast was being held at a festival place every tribe that arrived would sing its *mauta'a*, the chant being cried in a powerful voice by some selected singer. When the *mauta'a* of the visitors was heard it was answered from the feast place by those waiting to receive them, one man or several men crying out with great force.

The *ta'a* appears to have been the same as the *mauta'a*. These *ta'a*, according to Pua Ma'u informants, were shouted at feasts by men and women together.

The *vahahoa* resembled the *mauta'a* in being a sort of chant of exultation. It was sung by canoe parties or groups coming on foot to a festival. An example will be published with the text of the legend of Tana-oa, in which this chant caused the sinking of canoes that Tana-oa was pursuing, indicating that it was in the nature of a spell.

The *u'i* may be characterized as a dramatic dialogue recounting a matching of wits by two *tuhuna*. Every tribe had its *u'i* which was used in the following way. If a tribe went visiting into another valley and they were welcomed and entertained all was well. But if, on the other hand, as they lay offshore in their canoes they were told to "Get out" (Hau!!!), they would sing their *u'i*. In reply to this song of defiance the local tribe would sing a chant called *vave*. The example of an *u'i* that I have recounts, in the form of a dialogue, the contest and matching of wits of two *tuhuna* of ancient times. I was told that in such a contest as this chant describes a judge would sit between the two contestants while they cross-questioned and recriminated each other. The contestants were *tuhuna o'ono*, masters of myth, legend, and genealogy. The one who was outwitted was considered as defeated or overthrown (*na hina*) by the victor. It is said that formerly a *tuhuna* thus defeated was killed. Such contests still take place in an informal way, and it is believed by some today that he who pretends to knowledge and is found wanting will die.

In the story of Kae a young adventurer sings a song called Atuia as he approaches the dwelling of his affianced (*tuia*).

The *kapa* was a kind of song which recounted the exploits of a hero.

The great development of singing is indicated by the number of kinds of chants that had distinct names. Dordillon (8) gives, in addition to a number of the names of the chants that have been described above, the various terms for other chants and kinds of chants. It would seem that

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most of these are generic terms and not merely names of single songs or chants, since Dordillon translates them usually as "kinds of chants."

The list is as follows:

Avaavaua, hakaoho, hariki, hehevaihi, hetau, hinatu, hioo, hiperue, ihituki, katuuu, kihiouoho, kioe, mahau or mahau'u, mahitete or mahiatete, mahomaho, make-make, maku or ma'u, manaheretie, nuhe, ori, otu, pikitahi, pona'u, pa'o'e, papakitahi, papo, puhe kava, parirau, paro, patipati, patupatu, pehete, pipiko, potu, puatahii toua, punaiana, putuaka, puko, hono, pututahi, ririraurau, taatita, taho, tahotahoki, tahoki, tahotahoko, tiritauteva, titiei, tuihope, tukihoe.

GENEALOGIES

All the genealogies that are available today are written. I believe no living native knows by heart more than a small number of the later names of his genealogy. In this report only one selected genealogy is given—one that appears to be the best and most trustworthy of those obtained. Others will be published subsequently, after they have been more carefully studied, and compared with others that it is hoped will be forthcoming. In the example given here, it will be seen that Atea and Atanua appear some distance down in the list. Genealogies usually start with these names, these two being regarded as, respectively, progenitor and progenitress of the native people. Modern natives, in explaining the matter, say that Atea and Atanua are like Adam and Eve. That statement is not correct, however, for Atea and Atanua were distinctly deities rather than human beings, and there is nothing to indicate that they are conceived of as having ever inhabited the islands as beings in human form. The genealogy given may be divided into sections as follows: (1) concepts of creation (Nos. 1-53, (2) personified concepts or deities (?) (Nos. 54-60), (3) ancient lands (Nos. 61-63), (4) gods (Nos. 64-108), (5) men (Nos. 109-144). Nos. 75-115 represent a period of legendary heroes and gods.

CHANTING OF GENEALOGIES

The most important use of genealogies was in some of the family rites. At marriage festivals and at funerary festivals the genealogy was chanted from the beginning. Family genealogies, either in part or from beginning to end, were chanted in the rites of adoption and in connection with the ceremonial chanting of the *vavana* and *pu'e* by family groups. At certain other rites, such as that which initiated the first-born into his

[1] Examples of most of the chants described above were obtained in the native dialect, and the melodies of a few were recorded. The following are subsequently to be published: native texts with translation and melody—*pa'o, uhabi, nato, papo, rori, ru'u, tapa'a, pipino, putu,* and *pehi;* native texts with translation—*tuua-pou, oho-au no Motuhaibi, vavana, ti'a mata, faufau-ee, anuuka, hakaoho, meuuva tupapa'u, puua toka, vai hakoe, tupapa'u, tai, ha'anu, fiuhu, uta, haihai hauua, puhe tuua, pa'e vii tuua, kouuka, viti, pu'u koka, mauta'a, ta'a, ue, koutapu, tukaho, u'i, hapo.*

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first festival (*ko'ina hakahe'e*), only the lower or later sections of the genealogy were chanted. When an individual, or when a group, approached a house or a feast place, coming ceremoniously, the genealogy was always chanted, constituting an announcement of the birthright of the arrival or arrivals. In the story of Pohu a women is described as accompanying a war canoe to chant the genealogy of the people.

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The chanting (*hahi*), whatever the occasion, was always done by women. At formal festivals two old women skilled in the art were chosen—these two stood up together and recited alternately, one the men's names, the other the women's. This chanting was called *hahi*. To chant one's genealogy as one approached a dwelling was called *ta'a'au te hahi* and simple recitation of genealogy *mata tetau*. Genealogies were called *mata*.

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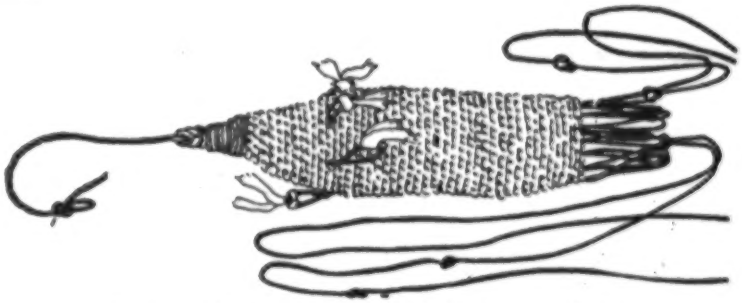

FIGURE 30—Mnemonic device used in learning genealogies.

It was the business of the *tuhuna o'ono* to know and to teach the genealogies of his tribe. As an aid to memory the natives used *ta'o mata*, memonic devices of woven coconut fiber, from which hung cords with knots tied in them (fig. 30).

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An example of a genealogy follows:

GENEALOGY OF TAUAHOKAANI OF ATU ONA, HIVA OA

MALE	FEMALE
Animotua (Sky-Father)	Nohoana (Resting)
Toonui (Great Root-stock)	Tooiti (Little Rootstock)
Tooa (Long Root-stock)	Toopoto (Short Rootstock)
Toopiko (Bent Root-stock)	Toofana (Crooked Rootstock)
Toope (Bad Root-stock)	Tooka'u (Vile Rootstock)
Toohuhu	Tocane
Toomutu (Silent Rootstock)	Toomoha (Hoarse Rootstock)
Akanui (Great Root)	Akaiti (Little Root)
Akape (Bad Root)	Akaka'u (Vile Root)

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MALE	FEMALE
Akaoa (Long Root)	Akapoto (Short Root)
Akahuhu	Akaane
Tetinitiniotetoo (The Myridas of Roots)	Temanomanootetoo (The Countless Number of Roots)
Teafeafeotetoo (The Great Length of the Roots)	Tepiimaiotetoo (The Upward Climbing of the Roots)
Tetoopuutia	Tetookokeani (The Useless Root)
Aitetomataetekoie	Tetuhiotokuietekoie
Aiteotikoe memaoane	Titootetoo te Akateaka ihato
Ouia	Toikia
Tepukupuku (The Swelling)	Tetonatona (The Very Agreeable)
Teuhitua (The Back Covering)	Teuhiao (The Front-covering)
Mani	Hapeu
Tehakahua (The Beginning, the Turning-about)	Tehakafenua (The Land-making)
Teninuninu	Kekeeinau
Tetake (The Foundation)	Ahitake (The Fire-Bottom)
Enata iuna	Makaio
Tetake	Haanaenuu
Enata iuna	Hakahotu
Titake	Huoi
Tetie	Tekomanu
Tekomanu	Tepaona
Temu	Hia
Tehau	Moeioto
	Moeivaho
	Anaekea
Piimaimeitahi	Anapiimai
Tepapau	Papaioona
Tepapahuia ete tau vave	Tepapahau
Tepapaticikua	Tepapakeeaki
Fifiti	Tekuamoehau
Mapii	Takina
Tuiuta	Tuatuaea
Tuitetohoa	Heiei
Tupuhauhau	Ito
Tuitai	Hakaoa
Haamauaito	Tepaekuaotane
Tetaipupuna (The Sea-sweet-like-sugar-cane)	Ito
Teakuhua	Tetaifeiai (The Sea-sweet-like-*fei'ai*)
Tefanafanatea	
Uakekeu	Teakupapa
Tohaki	Tepapaiuna
(Tetaki)	Tepapaiao
Fetoki	Hinatumaomaó
Tepapauna (The Level Above)	Hinahakatohuaani
Vatea (Clear Space)	Tepapaao (The Level Beneath)
Tepo (The Night)	Atanua
Kuupenu	Mahito
Teata (The Reflection)	Teme'ama (The Moon)
Teao (The Breath)	Nanaii
Tenuhi	Animea
	Uutau

1: Handy E-5 (1920-1921)1923 OX6 Marquesas OX6

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MALE	FEMALE
Voke	Hanivaa
Vevau [a land]	Havaii [a land]
Fiti [a land]	Tonatapu [a land]
Fititapu [a land]	Tehau [a land]
Teua (The Rain)	Tetai (The Sea)
Tepai (The Wetness)	Kaukau (The Washing)
Paiainu (The Drinking Wetness)	Uavai (Water hole)
Tepu (The Conch Shell)	Koata (Venus Shell)
Tefaa (The Pandanus)	Hoohena (Strong Running)
Tetiu (The North Wind)	Temetani (The Wind)
Tefatu I (The Master, The Rock)	Toupii
Tefatu II	Teea
Tefatu III	Teoi
Tefatu IV	Hukia
Tefatu V	Hinataumiha
Tiki [legendary character]	Kahuone (Pile of Sand)
Tikitapu	Hinaua
Aneane	Tumukee
U	Aniani
Tanaoa [legendary character, a god]	Mutuei
Kootumu	Fatuaho
Tehito	Maanau
Hoi	Uehine
Hoitupu	Hoihoe
Hoikua	Hoimea
Hoimapekau	Na Hoiamua etanaoa
Tepua	Papaheani
Iakau	Teuaheetoitoi
Koopana	Ouhutukatokato
Havini	Matativo
Hoitanaoa	Teatuotu
Hoiavaiki	Nukuepa
Matauapuna	Toitata
Punauunui	Meheua
Punahohonu	Ahuoho
Punafaakua	Tumuii
Punavetea	Fitiei
Punavete	Akamei
Punatea	Tapuainui
Punatefae	Tepuhimeoto
Tupahee	Naonao
Tupavaka	Huihena
Tupahaataniitepu	Paanuimea
Tupatanitetee	Hotie
Temaituitu	Temaitutee
Maituataanaifenua	
Punatope	Oata
Punatutu	Haiko
Tupaoaiafai	Puhumomo
Naku [legendary character, a first settler]	Uiaei
Hotu	Moiakau
Oko [legendary character]	Inuvaa

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MALE	FEMALE
Moota [legendary character, a tribal name]	Niniano [Legendary character]
Tiu [legendary character, a tribe]	Mofitu
Fekei	Maoninua
Tuoa	Hotaei
Mohuta [A tribal name on Hiva Oa]	Vaiatanuu
Meae	Atua
Kahumano	Tanihua
Ahunia	Tiufaa
Tatini	Teepana
Toumata	Tehueo
Nohea	Kaukau
Timoka	Tapuahu
Tuakina	Papeoho
Tepiu	Piinoa
Tiufeaa	Tuhiua
Motootoofenua	Puutini
Teaninuinei	Tiutaha
Kouaehitini	Takeoho
Taupo [A subtribe in Vevau]	Teheva
Tepaapaa	Maotai
Kopaaninatea	Hivapu
Fatukua	Titopu
Kuaiteoho [A subtribe in Vevau]	Honuani
Puatautau	Honutoia
Fatukua	Naeaefitu
Hamihiao	Tiamate
Ututete	Tipeeipuoho
Tekohuotaupo	Natapuotiu
Feuapoenui	Piuiatohetika
Piuhenua	Tuhitaiuta
Vahitete	Temeiu
Tohuputona	Tauahokaani
Ioane [Now living]	Emere [died 1921]

GENEALOGY OF NATURE

The descent of various growing things, and other elements of nature, from Atea is shown in the following list. As is shown here, each stone, plant or animal, had its particular mother, and was fathered by Atea (Vatea).

FATHER	MOTHERS	CHILDREN
Vatea	Matapuhipuhi	Te'a (Rock)
	Heteuatoto	Te'etu (Red tufa)
	Huumania	Tiva (Beach boulder)
	Uuhoa	Ehi (Coconut)
	Momea	Mei (Breadfruit)
	Pihaei	Ihi (Chestnut)
	Paemo	Fau (*Hibiscus tiliaceus*)
	Uamamaenoa	Tohe (Bamboo)
	Maetoitoi	Tuaivi (Mountain)

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FATHER	MOTHERS	CHILDREN
Vatea	Matapuhipuhi	·Metie (Grass)
	Tuotuoo	Kakâho (Reed)
	Tiitiinehu	Tahuna (The seabeach)
	Hopu	Heepo (*Epo:* Soil?)
	Tiipahauoo	Ama (Candlenut)
	Henua	Huatei (?)
	Hinatetepu	Pua (*Carissa grandis*)
		Tiae (*Gardenia tahitiensis*)
	Hinaooifatu	Hefaa (*Pandanus odoratissimus*)
	Veavea	Tatiu (Cucumis)
	Tohiue	Faahoa (Pineapple)
	Tetuhitetano	Mae
	Uinae	Moho (an unidentified plant)
	Teputuohei	Tava
	Tiimaa	Puaa (Pig)
		Vahane (*Corypha umbraculifera*)
		Tamanu (*Calophyllum inophyllum*)
		Tavaiti
		Enetae
		Hutu (*Barringtonia speciosa*)
		Eva (*Cerebra manghas*)
		Topini (*o kopiti*, a kind of tree)
		Tokuu (Indian lilac)
		Toa (*Casuarina equisetifolia*)

GENEALOGY OF MOONS

This list shows the descent of the moons (months) from Atea, by different mothers.

FATHER	MOTHERS	CHILDREN
Vatea	Upuoo	Takuua (August)
		Mahina (September)
		Avea (October)
	Pukeoo (a star)	Oaoumanu (November)
		Ehua (December)
		Ve'o (January)
		Uaoa (February)
	Tekuteku	Mehau (March)
		Pohe (April)
		Makaiki (May)
		Napea (June)
		Tuhuamatakeo (July)

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

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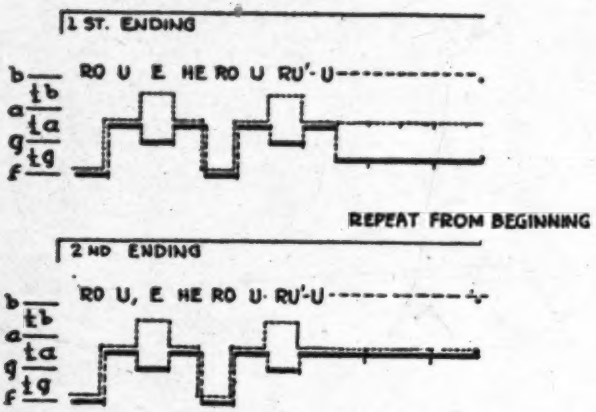

U tohu'i tu u pitara,	Overturned is my coconut shell,[1]
Mei Ra'i Roa, Ra'i kutikuti,	From Rangi Roa,[2] the lovely,
Ra'i kuti ahi ri'i,	Of the brilliant glowing sky,
Ra'i tere ro u ru'u.	Thence flies my song.
Paho'e hori[3] oe,	Oh my loving maiden,
Horihori ru'u!	A kiss for my song!
U tohu'i Ra'i Roa,	Turned right over is Rangi Roa,
E herua rotimi,	Rangi Roa, your land,
Ro u e he, ro u ru'u,	My land, my song,
Ro u e he, ro u ru'u.	My land, my song!

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The Ru'u Tohu'i is a recreational chant. A group of men in a semi-squatting position, with chins resting on the hands sang in a meditative manner, while the girls seated between the two lines of men also sang and at the same time accompanied with graceful pantomimic movement. Rhythmic gesture is most suggestive in the obviously regular musical design of this lyric chant. Of the selections recorded in this paper it seems the most regular in movement, being composed largely of a single interval in symmetrical recurrence. In translating "coconut shell" as "canoe" may it not give a pretty significance to this regular, rhythmic impulse?

The introduction of a second voice (indicated by dotted line) adds variety and particular interest, giving some impression of primitive harmony in ancient Polynesia. Note the sustained interval of a second at the close of the first ending. The same dissonance was often sung as the ending of the first stanza and refrain of the Nani o Kae. The *ru'u* were sometimes

[1] One informant said this meant, figuratively, the singer's canoe; another insisted that it meant his hat.
[2] An island of the Tuamotu Archipelago.
[3] *Hori* (or *honi*) means both to rub noses and to kiss.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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O'o na'i mau Hina i te a'a po'ea
o Kae mei Vai No'i,
"A mau to ima i te toete,
Mau-ari'i-o-Tetua. Ia tihe au
I mata Fenua pu, a ke'ahi to vae,
E Kae, i te a'a motu Tafifi Ku'a,
Etia e hua mai te u'u o te
i'a Eia'o."
A ve'o. A te ha'a i Ta'a Oa.

I pohe i te tiare to u e!
He tiare to u nu'u.

Hina commanded the youths of Kae
from Vai No'i,
"Take hold of my brother-in-law,
Mau-ari'i-o-Tetua. When you arrive
At Mata Fenua promontory, kick,
Oh Kae, the islet Tafifi Ku'a,
So that the head of the fish
Eia'o may turn back."
He was harpooned. There was fury at
Taa Oa.
My flower is dead!
The flower of my song.

REFRAIN (*Mounu*)

A tapopohe ni'i tu u i'a, o
Te-tunua-nui,
A ve'o, e na u nu'u nu'u, vavahi te'e a.
I motu ta'a hamani faahou,
Tu u kohe vetaveta hou nu'u!
Nave mai te tipi, a o'oti oe!
A kai e, na u nu'u!
Tuku he'e, na u nu'u!

My fish Te-tunua-nui was killed,
Harpooned, cut up raw.
Strips of bamboo split off sharp,
My bamboo blade!
Bring the knife. Cut it up!
Eat!
Pass it round!

X533 The Nani o Kae, a recreational chant, expresses the same general mode as the *ru'u*. Usually the *nani* were sung in honor of a young woman to whom the words of the chant indirectly referred. In this particular "*nani*" the poetical subject is obviously legendary. (See p. 22.) Note that the same intervals (minor third, major second, minor second) of the very regular *ru'u* (p. 32) appear here in more diversity of melodic and rhythmic idea. The three-quarter beat is prominent. The three-quarter step is used in the refrain. While not always marked as such, the refrain is usual in Marquesan singing.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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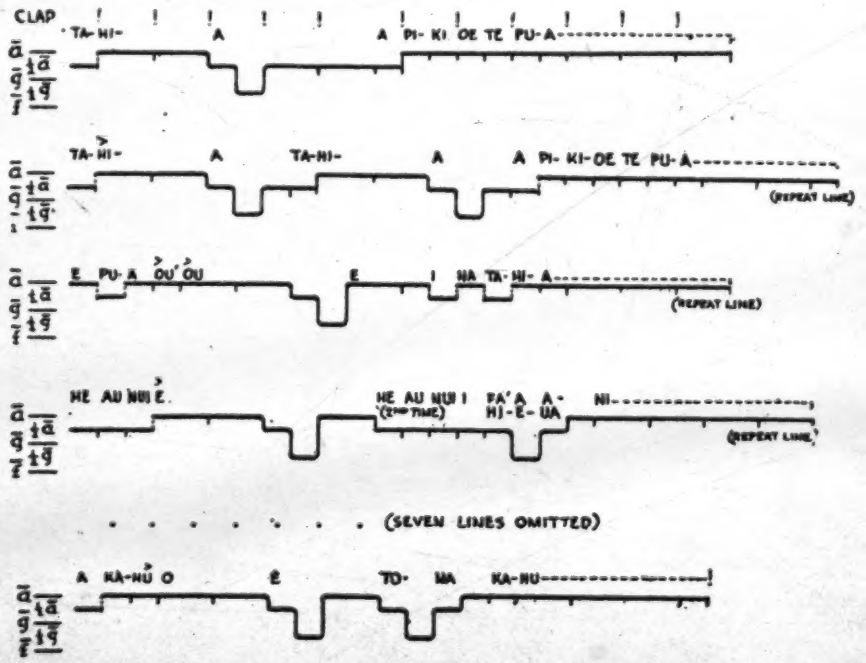
E mema'u oti au e.	Ardent is my love.
Ko'o hei Nikuhe, ko'o hei Nikuhi.	A fragrant wreath is Nikuhe, the lover Nikuhi.
E mema'u te hu'i	Strong is the desire
O teiare enehua e.	Of the wreath of sweet smelling fern.
Ko'o hei Nikuhe, ko'o hei Nikuhi.	A fragrant wreath is Nikuhe, the lover Nikuhi.
Ina tu'u mafatu au i haatua'ave	A madness is in my heart.
I te tihe i pua tini kohu nu'u.	To come to my flower, the child of the countless mists.
E ko'o hei Nikuhe, ko'o hei Nikuhi.	A fragrant wreath is Nikuhe, the lover Nikuhi.
Ua ne oe na i te hu'i o Keania e.	You are the prize of the flower of Ke'i Ani.
Ko'o hei Nikuhe, ko'o hei Nikuhi.	A fragrant wreath is Nikuhe, the lover Nikuhi.

X533 This *tape'a* is the most poetical and also the most intense of the recreational chants, and the melodic idea is the most simple. It followed the singing of the *nani*. Only the women sang, the men accompanying them with rousing vocal ejaculations and vigorous gestures, giving variety and erotic intensity to the limited tonal variation. The refrain, *"Ko'o hei Nikuhe, ko'o Nikuhi"* in line 2, recurs in lines 5, 8, 10 in interesting melodic variation.

MELODIC FIGURE 4: PIPINE O TAHIA

Tempo: 72 beats a minute. ——, 1 beat; —, ½ beat.



2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

Tahia, a piki oe te pua,	Oh Tahia, climb the pua tree,
Tahia, Tahia, a piki oe te pua.	Tahia, oh Tahia, up the flowering tree.
E pua ou'ou e i na tahia,	Pass a long pole to the girls,
E pua ou'ou e i na Tahia.	A flower picking pole for the young ladies.
He au nui e, he au niu i Fa'a Ani,	Here is a great leaf, the great leaf of Faa Ani,
He au nui e, he au nui i Hieua.	A great leaf to hold the flowers at Hieua.
Eo mai e, o mau-ou-a, a mai!	Calling one another, let's pick the flowers, come!
Eo mai e, o mau-pi'i, a mai!	Answering back and forth, we two climbing, oh come!
A pei e, a hehe'e, a mai!	Ready? Let's go. Come along!
A pei e, e hehe'e, a mai!	All ready. Come along!
A pau taua i te vai hohopu,	Come along for the bath in the stream,
A pau taua i te vai hohopu,	We two, for the fresh-water dip,
E vai hopu ana no Tahia.	A refreshing bath for Tahia.
A kahu oe to na kahu!	Put on your dresses!

This charming lyric was chanted in honor of Tahia, the daughter of Peteraro, by young girls who had been trained by the *tuhuna*. The first line was sung by a woman leader, then the rest of the song flowed on through the girls' voices in the same graceful manner, a truly feminine expression of the Marquesan maiden, for whom the song was composed. The singers sat in rows, bodies swaying in rhythmic movement, while clapping with flat palms (*papaki*), and with hollow hands (*pu*). This chant seems the most artistic bit recorded. The beauty of the design is self-evident. A decided feeling of grace and balance is expressed through the symmetrical recurrence of the slurred motif. Two other variations of this melodic figure occur in the *pope* (melodic fig. 5) and in the *nato* (melodic fig. 9).

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

Uhia o Feani e te kohu e i,	A covering of mist shrouds mount Feani,[1]
O te tatai o Matia e te ao e i,	The cloud is a waist cloth for Matia,
E tapu e i tena kohu e i,	Sacred is the cloud,
E auahi ia no te a'iki.	A wreath of smoke for the chief.
Uhia o Teheia te kohu e i,	A covering of mist shrouds Teheia,
O te tatai o A'o Tona e te ao u,	The cloud is the waist cloth of A'o Tona,
E tapu e i tena kohu e i,	Sacred is the cloud,
E auahi ia no te a'iki e i,	A wreath of smoke for the chief,
E auahi ei no te pe'ea e i.	A wreath of smoke for the handsome youth.
I te ou'oho te pi'ipi'i, ta ai'ai e i,	Here, with her hair handsomely done up,
O to ia ui e i, o Vi'ipohutu hoi e i, te pope!	Is his mother, Viipohutu—it is her song!

The beauty of the poetical thought in the Pope of Tuvai, sung in honor of the first born son, has a strong appeal. The ascending melodic trend of each line seems an appropriate expression for the cloud wreath of the young chief.

Grace, balance and strength expressed in steady, rhythmic impulse appear throughout the design of this well-defined melody. The drop of the voice at the close, a feature also of the *putu* (melodic fig. 6), and the *pehi* (melodic fig. 7), is characteristic of singing in other parts of Polynesia.

[1] Mt. Feani, now called Temetiu, the highest peak on Hivaoa, rises above the valley of Atuona on the west side. In the early morning it is often seen with a filmy cloud, like "a wreath of smoke" clinging to the upper stretches of its precipitous rock walls.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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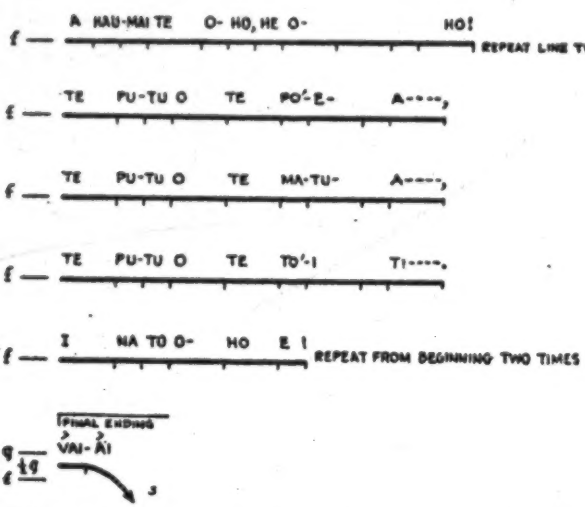
A HAU-MAI TE O- HO, HE O- HO!
REPEAT LINE TWICE[a]
TE PU-TU O TE PO'-E- A----,
TE PU-TU O TE MA-TU- A----,
TE PU-TU O TE TO'-I TI----.
I NA TO O- HO E !
REPEAT FROM BEGINNING TWO TIMES
FINAL ENDING
VAI- AI

[a] First time sung by the old men in deep bass; second time, by the middle aged men in medium voice; third time, by the young men in higher voice.
[b] Sung in trailing voice with diminishing tone on exhalation of breath.

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Pa'a'oa-titi'a tu'u tama,	Clapping-stone-porpoise is my child,
Mei te moana,	From the sea,
E'i nui.	A great whale's-tooth is he.
Ta u te po'ea mei Fa'a Ani.	The handsome youths from Fa'a Ani[1] disembark.
E Na'iki e!	Oh you Na'iki![2]
O ai te putu nei?	Who are these *putu* singers?
E Te'a'ai, e Te'a'ai.	They are Te'aai.
O ai te ta'ita'i?	Who compose the accompanying suite?
O Puhe-putona te putu nei	This *putu* is Singing-conch-shell's.
O Puhe-putona te ta'ita'i	This suite is Singing-conch-shell's.
Ma una o na mou oho,	Upon the heads,
E mou oho no te motua,	The heads of the uncles,[4]
Motua o Kahu-ei-nui,	The uncle Whale's-tooth-robe,
Anoa Va'a-putona.	Or Conch-shell-canoe,
A haumai te oho, he oho!	Bow the head!
Te putu o te po'ea,	The song of the handsome youth,
Te putu o te matua,	The song of the fine fellow,
Te putu o te to'iti.	The song of the child.
I' na to oho e!	Onto the head, ah!
Avai ai.	Leave it just so!

This strong monotone chant sung by the men only, in honor of a young man, is naturally pronounced in masculine qualities. A marked diversity of rhythm is emphasized by vigorous clapping, *papaki* (p. 12), and *pitike* (p. 12)—and drumming. The men stood as they sang in a semi-circular

[1] The place near the shore where canoes were kept at Atuona.
[2] The Atuona tribe.
[3] A sub-tribe of the Naiki.
[4] Refers to the ceremonial carrying of a sacred child on the heads of uncles.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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He kava ka'i e,	The kava is cut.
He kava ko'e atu!	Kava without end (unlimited)!
Ua pi Tahu Ata,	Tahu Ata[1] is full of it,
Pi pu Ve'ekaha,	Entirely full is Ve'ekaha,[2]
I toe i Eke'etu!	There is plenty more at Eke'etu![3]
O to kava,	It is your kava,
E Ha'atu, kehu e.	Oh Ha'atu, handsome fellow.
I kika i te moa!	The fowl is carved![4]
Te pehi tapu haka'iki!	It is the sacred *pehi* of the chief!

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The vigor of the *putu* continues and increases in the rousing *pehi* or drinking song, really the refrain of the *putu*. The crier, standing in the midst of the singers begins by chanting in monotone in very high voice, dropping gradually on the last syllable of his introductory phrase. The leader and singers then take up the chant without clapping or drums. Intensity of emotion is easily read in the diversity of irregular rhythms and vocal expressions, such as dramatic pauses and sharp releases. After the singing of the rousing *putu* the unusual inflection in the opening interval of the kava song is not surprising. Note that this interval is a major third augmented by a quarter step, other quarter steps occur throughout this song. (Compare *nani* p. 35, and *pope*, p. 40.)

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[1] The island, Tahuata.

[2] The name of a kava plantation in the valley of Motopu, on Tahuata.

[3] The name of a feast-place at Atuona, Hivaoa.

[4] When kava was drunk, a bit of flesh of some kind, slightly singed in the flames of a fire, was eaten immediately after the draught was taken. According to the natives, this was essential to experiencing the full narcotic effect.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
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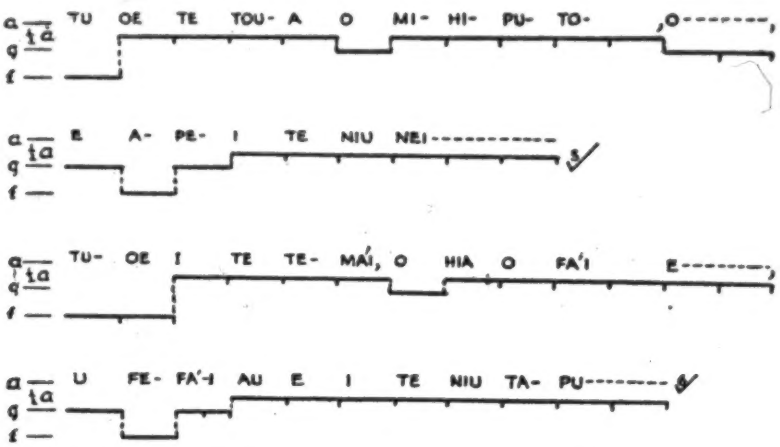
MELODIC FIGURE 8: UHAKI

X533 **Tempo: 192 beats a minute. ——, 1 beat; —, ½ beat.**



[a] As slow trill, *i* is sung with increasing rapidity as long as the breath lasts.
[q] As slow trill, *u* is sung with increasing rapidity as long as the breath lasts.

VERSE

[534]

Tu oe te toua o Mihi-putona, o,	Wage the war of Mihi-putona,
E apei te niu nei.	Prepare the sling-shot.—
Tu oe i te tema'i, o hia o fa'i, e,	Make war,.....(?).....,
U fefa'i au e i te niu tapu.....	I fight with the sacred sling-stone.....
Etc.	*Etc.*

This *uhaki,* a religious chant, is a mourning song for a dead warrior. (See melodic figure 8.) Intoned by both men and women, and accompanied by small drums, it is characterized by the wail typical of singing in other parts of Polynesia. The final vowel in lines 2 and 4 is prolonged in a sort of slow trill in constant acceleration, producing a rapid recurrence of shake or break in the voice.

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

The verse continues with varied description of the sea until Part II is reached.

PART II

Fiti mai a Hoa-ani, te pe'iu,	Came up this way Hoa-ani, the chiefess,
Maohi a'e to ima	Seized with her hand
I te hi'i paepae e.	The slabs on the platform.
A tahi hi'i, a topa.	At the first slab she fell.
U'a te tani, aue i!	She uttered an angry cry, *aue!* –
Vai eka, vai teipo, e-i!	Easy, [sing] easy!

This verse is repeated in the same form nine times, the only change being that the number of the slab is changed each time, running from one to ten. The chant then goes on to Part III.

PART III

A vai ana ta u tama,	Leaving my child,
Vai eka, vai teipo, e-i!	Easy [sing] easy!
Te tama he'e a enata.	The child who walks like a man.
Vai eka, *etc.*	

The verse goes on at some length with obscure reference to some traditional events.

PART IV

E Matuku, o ia te ta'ita'i, a piki e,	Oh Matuku, here is the saltiness when you climb up,
Pakahoho, pakahoho!	Dead the color, dull! (?)

These words sung in a very high voice, were inserted whenever the singers wanted to stop for a rest. The translation of the lines is uncertain, and, obviously the meaning is obscure. It is probably a proverbial saying, which seems not to be clearly understood even by the natives.

In general the *nato* were tapu chants. Although the words of this Nato of Hoa-ani do not seem of a religious nature, this was the type of intonation composed by the *tuhuna* for great sacred festivals. It was sung only by the old men and accompanied by clapping and drumming. In its four distinct parts it is the most elaborate of the chants recorded, revealing many elements of structural merit. The poetical idea is similar in Part I and Part III, the refrain in alternate lines, adding grace to the dignified monotone. Here is the third variation of the slurred motif. (Compare *pipine*, p. 38, and *pope*, p. 40.) The contraction of refrain phrase recurs in lines 4 and 6 in Part I. Part II bears an interesting folk element in its nine repetitions. Line 5 of this part contains an anticipation of the refrain motif in the following line. Part IV, in strong contrasting mood used as an interlude *ad libitum*, adds decided variety and dramatic feeling. Is it forcing the term to call this a primitive three-part form?

2: Handy & Winne E, R-5, 4 (1920-1921)1925
OX6 Marquesas OX6

PART I

Tuia oa te to'o e,	They were mated, long ago, the root-stocks,
Auea e, te to'o o te fenua.	Ah! The root-stocks of the land.
Tuia oa te to'o e,	They were mated, long ago, the root-stocks,
Auea e, e aka to te fenua.	Ah! The roots of the land.
Etc.	*Etc.*

PART II

Tuia te fatu—nananana!	Mated, the founder—quickly, quickly!
Tumu o te fenua e.	The source of the land.
O te ui Atea, "One U'i e,	Atea[1] asks, "Oh, One U'i,[2]
Pehea te to'o te fenua?"	How was it, the growth of the land?"
Pe'au One U'i, "Ena e i a'o,	One U'i replied, "There, far below,
Fenua me ahi take	Is a land with a fiery bottom,
Aina mea o Nuku	The country of Nuku,
Fenua me neke iho, e,	With land spreading this way,
Fenua me neke a'e."	And land spreading that."

The *pu'e* was the religious chant most frequently used and very tapu. It was intoned by the tribal priest or by a group of old men in very deep bass. The chorus was accompanied by a number of big drums, small drums and clapping. It presents another musical idea in three d: :t parts. (Compare the *nato*, p. 47.) The third part is a repetition of the first in slow impressive movement. The middle part, in contrasting mood, is chanted in rapid recitative. This chant, by nature of its fundamental purpose and expression of creation is the most impressive of all the chants. The melodic idea is majestic in its simplicity. The strength of the major second pervades the movement. Impressive pauses and sustained tones at the ends of the phrases, give a feeling of unlimited power and expansiveness. Such chanting, combined with the dynamic effects of the drumming and clapping, produced an intentionally powerful spell.

[1] A god, whose name may be translated "Widespread-whiteness."
[2] A goddess, whose name may be translated "Dark Sand," or "Red Earth."

3: Handy E-5 (1920-1921)1930 OX6 Marquesas OX6

194 *eÝo, eÝu, iÝa, iÝe, iÝo, iÝu*: in other words, when any other vowel except *i* follows *e* and bears the stress; or when any other vowel follows *i* and bears the stress. A *w* occurs in *ówa, ówe, owí, úwa, uwá, úwe, Uwé, úwi, uwí, uwó*: in other words, with *o* bearing stress before *a* and *e*, and with *o* before *i* when the latter is stressed; and with *u* stressed or unstressed with all other vowels. *ŏ* stressed, followed by *i* forms *ŏy*. A *W* occurs in *oWó, oWé, ówi, úWo*.

To sum up: When *a* is stressed, it forms a near-dipthong with all other vowels by predominating and making of the second vowel a mere shading of sound; *e* stressed does the same thing with *i*. *E* stressed with all vowels except *i*, and *i* stressed with all vowels except another *i* modify the following vowel with a distinct *y* sound. When the second vowel is stressed, its modification by the preceding *e* is much less noticeable, as indicated by the *Y*. *O* and *u* stressed and unstressed, which modify the vowels *a, e*, and *i* with a *w* or *W* sound; and *u* similarly modifies a following *o*. In this inclusion of a *w* sound, however, the extent of modification does not seem to follow in the orderly fashion of the *e*'s and *i*'s the stressing of the first or second vowel.

LEGEND OF MAHUIKE RECORDED PHONETICALLY

539 713 The short legend of Mahuike was recited at Atuona, Hivaoa, by Haapuani, who was born in that valley. It was recorded phonetically, exactly as heard, using the conventions described above. A free translation of this legend and the phonetic record are as follows:

Fire in the Marquesas originally came from Mahuike. It is said that formerly there was no fire here, Mahuike having it all. Maui was the great-grandson of Mahuike. In those times the people became disgusted with eating things raw. A rumor spread among them that the food that Mahuike ate in his country was very fine in comparison with what was eaten raw here. How different it was with the chief Mahuike! There was a wise man (*tuhuna*) here who bethought him of the native stories that were told of the delicious food that Mahuike enjoyed. The wise man conceived an idea. The story had it that Mahuike's food was particularly good. Some one asked in what way it was better. "We have breadfruit, banana, breadfruit-paste just like what they have." "This is the difference," said the wise man, "Mahuike's food is prepared with fire." Then the people said to Maui, "What a fine thing it would be if you would go to your great-grandfather Mahuike and get fire for us." Maui was told what to say:

O Mahuike!
Give me some fire. (Chanted).

When Maui approached his great-grandfather with these words, the old man asked, "Who told you Mahuike had fire?" "Why," said Maui. "A report came to us that your food was good, and not indigestible like ours, because you had fire". Mahuike said, "Give me your fire-lighter so that I may give you some fire". "Here it is," said Maui, and unwrapped it from the tail of his loin cloth. Mahuike ignited it from the sole of his foot and gave it back to Maui, saying, "There is some fire for you, my great-grandson". Maui set off along the road. He rubbed the end of the fire-lighter on the ground and put out the fire, then returned to Mahuike, approaching him with the same words as before. The old man demanded, "What put out your fire?" Maui

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told him that as he was passing along the road he had looked at the fire-lighter and found that the fire was out. So Mahuike gave Maui fire from his knee. (The same episode is repeated, Maui departing, putting out the fire, and returning. When he received fire from Mahuike's chest, he was told that there was no more). After Maui had put out the fire that had been given by Mahuike from his chest, he returned. Mahuike was asleep but his gods warned him that his head was in danger. Maui demanded fire from his great-grandfather's head. Mahuike refused, saying that the head was tapu. Maui threatened the old man, but he still refused. There were hot words, then they came together in a clinch. Back and forth they struggled, striving with might and main to overthrow each other, until at last Mahúike exclaimed, "Your strength is like that of a madman, my grandson!" They came together again and again; they fought and fought. Maui's gods said to him, "Do not give in, lest you fail to get the fire." Then Mahuike's strength suddenly gave way, and his head struck upon a rock with such force that the fire flew in all directions from it, entering all the trees and all the rocks. When Maui returned to his people, they demanded, "Where is the fire?" "It is scattered all over the land," replied Maui, and then explained to them how they could get it from the wood of trees by rubbing two pieces together. He demonstrated it to them, bringing the spark from the fire-sticks by long rubbing, and putting the spark in dry tinder—"then did grow the flame of the fire."

mahUwĭ'kĕ

(Note: Accented syllables are pronounced with a slight rising inflexion.)

na mahUwíkĕ te túmu o te áhi i te fĕnūwa enāta.
From Mahuike the origin of the fire in the land native.

u pe'a'U hó'i te pó'i kakĭ'yu, á'ó'é he(y)áhi mamū'wa átu,
Did say indeed the people anciently not the fire before away,

o mahUwíkĕ. oCHĭ'ya i pe'óU te néI ha'akekáI,
of Mahuike. When did say the here legend,

o maúwi he pĕ'ka no mahUwíkĕ, he táma na te mo'upúna o
is Maui the great-grandson of Mahuiki, the child of the grandchild of

mahUwíkĕ. oWhĭ'ya i húwa móU po Uwa kú' húwa mata-
Mahuike. When in those some days was disgusted those peo-

élnāna i te kálĭ'na i te meYa tĭ'e. Uwa pa te' óno
ple with the eating at the things raw. Did hear the rumor

iyo húwa mataélnana, o hĭ'iyĭ'nĕ té a káI iyo mahUwĭ'kĕ,
among these people was good the there food at Mahuike,

he káI ná'ĕ ná'ĕ ōko, ná te mĕYa i kóI tĭ'ĭ'ya ta tatóU
the food nice very. Because of the thing did eat raw that of us

néI, no él'a i pŭYáU ta tatóU néI. a'iya owĭ'ya e meYa
here, because of that is bad of us here. It is this it is that is thing

he tĭ'tahi iyo húwa haka'iki, o mahUwĭ'kĕ. iyo húwa pó'i
different another at this chief, is Mahuike. Among the people

titáhi enáta tuhúna. ua víwo ĭ'ya no té a táU pona tĕkáU
another man wise. Did think he of the that [sign of plural] words

o te mataélnana i pe'óU néI no te káI ná'ĕ ná'ĕ iyo
of the people did speak here of the food nice at

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mahUwíkĕ. a tâhi a ƒâhi húwa tuhũ'na, e meYa tówitõ'wi,
Mahuike. Of once (then) did think this wise man, is thing true,

i nã'ĕ nã'ĕ âl ta iya kâl, á na mĕ te âpaU. u pe'âU
was nice thus of him food, is there with the taste. Did say

húwa mataélnana me húwa tuhuna, e(Y)ã'ha tĕ nél apâU i
these people with this wise man, "Is what the here taste was

nã'ĕ nã'ĕ âl ta atoU kâl. o húwa meYa anélCHo' te kâl.
nice thus of their good? Is this thing certainly the food.

he mél ta tatóU atĩ'i ta atóU; e mel'ha ta tatóU atĩ'i
the bread-fruit of us like of them; is banana of us like

ta âtoU; he má ta tatóU atĩ'i ta atóU. i pĕhéYa
of them; the bread-fruit paste of us like of them. Was this

tiya ta tatóU, i pĕheYa tiya ta atóU. u pe'âU húwa
way of us, was that way of them." Did say this

tuhúna, o ta mahUwĩ'he i túnu tiYa mĕ te páE âhi, no él'Ya
wise man, "Is of Mahuike to cooked having with the prepare fire, because of that

wwa vé'a te mél, wwa vé'a te má. ma él'a iya kâl i
was cooked the bread-fruit, was cooked the bread-fruit paste. Because of that when eat at

húwa tâU kâl i túnu ftya mĕ te páE(Y)âhi. a tâhi atóU
these foods were cooked with the prepared fire." Then they

a pe'âU iya maúwi, meYa nã'ĕ nã'ĕ amál õ'wĕ i tiâhi meYa
did say to Maui, "Thing nice. Come you to another thing

âhi na tatóU iyo to pĕtĕ'o, o mahUwíkĕ. iya tíkĕ óWĕ
fire for us at your great-grandfather's, is Mahuike. When arrive you

iyo mahuwíkĕ, a pe'âU ówĕ [chanted],
at Mahuike, say you,

mahuwi'.....ikĕ'.....i'ĩ'.....ikĕ! i háno mál yáU i te á.....ahi.
'Mahuike! Give to me the fire.'"

a tâhi a pe'âU mahuwíkĕ, i óno ówĕ i yál i te âhi a
Then did say Mahuike, "Did hear you of whom of the fire of

mahuwíkĕ nél? i óno þu anélCho(W)aU na te méYa
Mahuike here?" "Did hear only certainly I because of the thing

wwa tíhYĕ te óno iyo matóU, a hĩ'iyã'nĕ o te kâl iyo
was arrived the report to us, was good of the food at

mahuwíkĕ. â'ó'ĕ e húkaka ma óto o te kópu. i vivo ai(y)âU
Mahuike. Not is go wrong by in of the stomach. Did think there I

óna mĕ te âhi iyo óWĕ i nã'ĕ nã'ĕ âl ta otóU (W)õ'a.
there with the fire at you was nice thus of you victuals."

a tahi a pe'âU mahUwĩ'kĕ, óna me tá oWĕ nánu
Then did say Mahuike, "There with of you fire-lighter

meYa tú'u âtu i tiâhi meYa âhi no óWĕ, e tú ú pĕ'ka.
thing give away to another thing fire for you, oh of me great-grandson."

3: Handy E-5 (1920-1921) 1930 OX6 Marquesas OX6

o tâhi a vĕvĕ'tĕ maúwi i te nánu mél óto o toW'ŕya fí'i fí'i
Then did open Maui to the fire-lighter from in of his tail

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hámi. Uwa tá'u i te ína o mahuwíkĕ. Uwa tó'o mahuwíkĕ i
loincloth. Did give to the hand of Mahuike. Did take Mahuike to

háwa nánu o te pĕ'ka. Uwa tú'u i una o te tápu vdE, u
this fire-lighter of the great-grandson. Did put to on of the sole foot, did

ho'ána te áhi i (Y)una o te nánu o te pĕka. Uwa tu'u
get the fire to on of the lighter of the great-grandson. Did give

mahuwíkĕ i te í'ima o maúwi. u pe'áU, éna te áhi, e
Mahuike to the hands of Maui. Did say, "There is the fire, oh

tu u pĕ'ka. U táha maúwi i te a' anúwi. u piyówi i una
of me great-grandson." Did go Maui to the road. Did rub to on

he épo, úwa hĕ'a te áhi. Uwa háwa maúwi íyo mahUwíkĕ. Uwa
the ground, did put out the fire. Did come Maui to Mahuike. Did

íte mahuwíkĕ iya maúwi, u pe'áU, él'ya owĕ uwa hă'wa?
see Mahuike to Maui, did say, "Here you have come back?"

mahuwí—íkĕ' —ĭ'i—íkĕ! i hano mál yáU i te á—ahi.
"Mahuike! Give to me the fire."

[Repeated.] *U pe'aU mahuwíkĕ, eyáha te hĭ'a o ta úwĕ áhi*
Did say Mahuike, "Is what the extinguish of your fire

i tă'u atu nél áU. u pe'áU maúwi, tu u táha tina
to give away here I." Did say Maui, "Of me having gone

i te á'anúwi, u tĭ'óhi áU i te nánu uwa hĭ'a te áhi mél
to the road, did look I to the lighter was out the fire from

úna. Uwa tó'o mahUwíkĕ i te nánu, uwa tú'u i úna o te
on." Did take Mahuike to the lighter, did put to on of the

wé'o. Uwa á'a te áhi i úna o háwa nánu o mahuwíkĕ.
knee. Did light the fire to on of this lighter of Mahuike.

Uwa tó'o maúwi i te nánu áhi mĕ te táha. me háwa meYa
Did take Maui to the lighter fire and the go. And this thing

u tinál i te nánu i nó h(W)e épo. Uwa hĭ'a te nánu.
did extinguish to the lighter to of the ground. Did put out the lighter.

Uwa háwa hakaúwa maúwi íyo mahUwíkĕ. Uwa íte mahuwíkĕ,
Did come again Maui to Mahuike. Did see Mahuike.

éiya hakaúwa maúwi, á'ă'ĭ' he éyo o mahUwíkĕ i pe'áU mál.
here again Maui, not the voice of Mahuike did say here.

te tata tina o maúwi i páta o te fá'ĕ. u vevé'o hakaúwa
The neared having of Maui did stand in front of the house. Did call again

maúwi. [As above.] *Uwa tă'u mahUwíkĕ i te áhi mél te*
Maui. Did give Mahuike to the fire from the

úwa ă'ma. u pe'áU i te pu'ha, Uwa únu te áhi, e tú u pĕ'ka.
chest. Did say to the great-grandson, "Was finished the fire, oh of me great-grandson.

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ā'ō'ī' ātu ke āhi i tōwē. a tāha! Uwa tāha maúwi mē te
Not away the fire enough. Go!" Did go Maui with the

kā'ta. Uwa vivo maúwi, e tāhi āhi i tōwē ātu, o te āhi
laugh. Did think Maui, one fire more, is the fire

i te ōho o mahUwikē. i te a'anúwi u tināl i hēva i no
at the head of Mahuike. On the road did extinguish to this to on

he ēpo. te hī'a tī'na o to iya nānu u húwa hakaúwa
the dirt. The put-out having been of his lighter did come again

iyo mahUwikē. a hāno ātu e ana, u pa'aníya i te hiyamō'uv
to Mahuike. Was searching, was fallen asleep to the sleep

mahUwikē. [Maui calls as above.] *a tahi a kāhuwa te tāu*
Mahuike. Then did begin to chant the

atúwa o mahUwikē.
gods of Mahuike.

o te ahi mēl heya?
Is the fire from where?

o te ahi mēl te ōho.
Is the fire from the head.

o te oho o mahUwikē.
Is the head of Mahuike.

e ahi tapu te iya
Is fire sacred the that

o te upoko o mahUwikē
Is the head of Mahuike.

i ha towē i.
– — —— –

te ono tīma o mahUwikē u kahúwa hakaúwa maúwi i te
The heard having of Mahuike did to sing begin again Maui to the

āhi mēl úna o toWiya ōho. Uwa mahUwikē me te pī'kē, mē
fire from on of his head. Did rise Mahuike with the anger, with

te hā'a hā'a, me te vīvī'i. u pe'āU mahUwikē, eYaha to
the rage, with the choler. Did say Mahuike, "Is what of

owē hiya, e tú u pī'ka? u tu'u atú na e yāU n'āhi pāOtu
you want, oh of me great-grandson? Did give away there to be me the fire all

o te āhi. Chéya ta owē e imi nēl e tu u pī'ka? o te
of the fire. Where of you is seek here, oh of me great-grandson? Is the

āhi i tōwē nēl o tú u pōko te iya, ā'ō'ī'
fire remaining here of me head that, not

e i'o iya ō'uvē tu u āhi. iya hina ō'uv. ā'ō'ē
is come to you of me fire. Then fall you. Not,

e i'o tu u ahi, a tahi a fēfāl mahUwikē me maúwi. u māl
is come of me fire." Then did combat Mahuike with Maui. Did come

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fɛ̄fáI, u máI, u máI fɛ̄fáI. a táhi a hína mahUwíkɛ̄
combat, did come combat, did come combat. Then did fall Mahuike

i a'e. u pe'áU mahUwíkɛ̄, túta tɛ̄ ?i, e tu u pɛ̄'ka.
to down. Did say Mahuike," Mad your strength oh of me great-grandson."

Uwa tá'u maúwi. u ha'a tópa mahUwíkɛ̄ i to Wiya
Did take Maui. Did cause to fall Mahuike to his

áO. Uwa tópa te áO o mahUwíkɛ̄. u fɛ̄fáI hakaúwa aúwa. me húwa
face. Did fall the face of Mahuike. Did combat again these two. With this

hána, u máI fɛ̄fáI fɛ̄fáI. a táhi a pe'áU te táU atúwa iya
work, did come fight fight. Then did say the gods to

maúwi, umó'i owɛ̄ e tá'u ówa te ko'óna te áhi iya ówɛ̄.
Maui, "Do not you give up lest the get the fire to you."

a táhi a ha'a páO te i'i o mahUíkɛ̄. Uwa tá i te upóko
Then did cause end to the strength of Mahuike. Did strike on the head

o mahUwíkɛ̄ i úna o te kɛ̄'a. u hi'i tavava te úpoko o
of Mahuike to on of the rock. Did break-to-pieces the head of

mahUwíkɛ̄. a táhi a híki te áhi méI oto máI o húwa úpoko
Mahuike. Then did go up the fire from in here of this head

o mahUwíke. uwa f'é titahí áhi i oto o te táU akáU,
of Mahuike. Did go another fire to in of the trees,

uwa f'é titáhi i óto o te kɛ̄'a. PáOtu te táU áhi a
did go another to in of the rocks. All the fires of

mahUwíkɛ̄ i te tavava ma te táU fenú'wa. a táhi a
Mahuike to the breaking among the lands. Then did

pe'áU te atúwa iya maúwi, kéYu óko ówɛ̄ i tíhɛ̄ néI
say the gods to Maui, "Play strong you to arrive here

i te áhi imi a mahUwíkɛ̄. a táhi a húwa maúwi iyo to(w)iya
to the fire seek of Mahuike." Then did come Maui to his

huwá'a. u pe'áU huwa tuhú'na, I'cheya to ówɛ̄ áhi? éna te
relatives. Did say this wise man, "Where your fire?" "There the

táU (W)áhi a mahUwíkɛ̄ u tavava ma na fenúwa páOtu.
fires of Mahuike did break over the lands all."

a táhi a pe'aU maúwi i toWiya huwá'a, a tó'o te
Then did say Maui to his relatives, "Take the

akáU, a fɛ̄fáti ma vavéna, a ha'a mówɛ̄ te hópɛ̄ owa i úna
wood, break in the middle, lay flat the half long to on

o te épo. o te hópɛ̄ póto no te i'ima. a áki titáhi akáU
of the ground. Is the half short for the hands. Rub one wood

ma úna o titahi. u pe'áU te táU huwa'a, a táhi a
on of the other." Did say the relatives, "Then

pɛ̄hɛ̄'ya? pe'áU maúwi, a táhi a ko'óna te áhi. o te oIVa
how?" Said Maui, "Then get the fire." Of the long-

3: Handy E-5 (1920-1921)1930 OX6 Marquesas OX6

539 773 *tina o te áki, a táhi a ko'úna tá tátóU páE áhi. Uwa*
ness of the rub, then did get of them fire. Did

áki húwa pó'i. te owa tina o te áki uwa ú'a te áhi i
rub this people. The longness of the rub did light the fire to

úna o te kóU náti. u mahá'o húwa mataéInana o mau'ui.
on of the stick. Did marvel these people of Maui.

u pe'éU huwa tuhúna, owiya néI te ápáU i ná'ì ná'ì
Did say this wise man, "Here is here the flavor to nice

áI te ó'a a mahUwíkì. a táhi a ha'a péI péI átoU i
thus the victuals of Mahuike." Then did make ready they to

te áhi i úna o húwa kóU náti; uwa tú'u mì te keIkóha
the fire to on of this stick, did put with the cocofiber

mó'o, a táhi a kí'i te ú'a o te áhi.
dry, then did grow the flame of the fire.

Vocalization

195 In general, the vocalization of the Marquesan language is guttural, deep-throated and very forcible, especially when the speaker is somewhat excited. The native dialect cannot be spoken without putting a great deal of breath and energy into it. Women speak more gently than men, but even their conversation, judged by ordinary standards, is by no means gentle anywhere except on Uapou. All over the southern section conversation is more full-voiced, more rapid, and more incisive. Little range of voice is used except in ejaculations, greetings, and questions; conversation is in a rapid, staccato monotone. One person will frequently talk for some time, recounting or explaining something. Frequently, too, there is a rapid exchange of repartee. The mere physical exercise of talking is a distinct source of pleasure to the native, and yet they are far from garrulous. When a subject of conversation is exhausted, they sit in contented silence for very long periods.

Vocalization is less rapid, less precise, and less energetic, on Nukuhiva than on Hivaoa. Uapou represents the greatest divergence in this respect from Hivaoa. There, the women especially talk gently and with a caressing, singing tone, which is very pleasing. When they express admiration or delight, they literally sing their words with a slow, soft intonation and a rising and long-sustained inflexation on the stressed syllables of words, commonly ending a word or sentence with a long-sustained *e-e-e-e* as is done in native songs that are actually chanted. A close friend will be greeted with *"ka'ó-o-o-oha, nú-u-uwi-y-é-e-e-e-e (ka'oha nui e)"* with a high sustained inflexion on the *o*, the *u*, and the *e*. Natives of Hivaoa say that a listener to two Uapou men who are in a heated discussion, on the point of doing violence to one another, may think that they are singing a song together. On the other hand, it is a common experience to come upon two Hivaoa men en-

7: Linton E-5 (1920-1921) 1923 OX6 Marquesas OX6

227 In Hawaii artifacts in every way identical with this object are quite common and
171 were used as sinkers for squid hooks. The Marquesas was an important point of call for whalers in early days, and the first missionaries to establish themselves in the group were Hawaiians, so it is probable that this object was imported from that group during the historic period.

ANCHORS

501 Native accounts of the ancient fishing methods mention the use of anchors, but it seems probable that these were simply rough stones. A single worked specimen was seen in Taiohae, Nuka Hiva. It consisted of a conical stone of oval cross section about 10 inches high and 7 inches in diameter, through the upper end of which a hole about ¾ of an inch in diameter had been pierced. The natives were unable to identify this specimen, and as it was found among the debris of a trader's store it may be either of European workmanship or due to European influence.

PIPES

276 The use of tobacco in the Marquesas is almost certainly post-European, but
324 the plant was cultivated there very early in the historic period. Clay pipes in
●[539] burial caves that contain no other evidences of European contact indicate that they were among the earliest trade objects and most of the stone pipes appear to have been made at a time when the native culture had undergone little, if any, change. The clay pipes referred to are clearly the prototype from which the stone pipes were evolved, but the Marquesan pipe makers were no slavish imitators and their work shows considerable originality.

The material used was a rather soft, even-textured volcanic rock, and the shaping was probably done with metal tools, although the fine finish of most of the specimens makes it impossible to say whether such tools were always used. The bowl form was like that of the European clay pipes of the early nineteenth century, but the other features vary greatly. The simplest form is shown on Plate XLIX, *C*. It consists of a simple bowl 1⅜ inches long and about ¾ of an inch wide, with a hole pierced in one side for the stem. The bottom of the bowl is decorated with a short cylindrical knob.

A more elaborate specimen, seen in Hanahehe, Hiva Oa, consisted of a similar bowl, without the knob, which had at the bottom two projections ⅜ of an inch long, placed directly opposite each other. Both these projections were drilled
[531] to take stems. The bowl was covered with lightly incised designs which had been almost obliterated by handling. The use of multiple stems appears to have been rather common and according to reliable informants some specimens had as many as four.

8: Handy T-5 (1920-1921) 1922 OX6 Marquesas OX6

or of a *tapu* bird on the small island of Fatu Uku, the leg bones having been used (at least they are used for the instruments seen today), and according to Langsdorff, wing bones also. Marchand describes these *ta* as sometimes of tortoise-shell; Berchon adds, of fish bone; and Melville mentions sharks' teeth: but no trace of combs other than of human or bird bone remains today. The number of teeth varied from three to about twenty—Melville saw some with a single fine point—according to the size and use of the instrument. Melville says that some had points disposed in small figures, so that the whole design was printed at a single blow.

These bone combs were inserted into a slit in a piece of reed stalk, bamboo (10, p. 118), or ironwood (11, p. 110; 1, p. 109), six or seven inches long, which acted as a horizontal handle (see, however, 12, p. 51, note), held, while in use, in the left hand of the *tuhuna*. This was, as far as could be ascertained today, straight, though Melville speaks of curved ones. The baton, about three quarters of an inch thick and from a foot to eighteen inches long, was of hibiscus wood.

Although everything connected with the operation itself was extremely *tapu*, tattooers in general, in Nuku Hiva at least, being under the auspices of the god Hamatakee (2), Tahu being the god of the *tuhuna* and the *ha'ioi*, Pupuke of the *ou'a*, yet there are no records of opening ceremonies. The patient, clad only in a girdle, was simply laid upon the floor, arms and legs held by four *ou'a*. When a design had been sketched in charcoal upon the body, the *tuhuna*, or an assistant, held in his left hand the toothed hammer and a piece of tapa, with which by a dextrous twist of this hand he wiped away the blood as it flowed from the punctures made in the skin by the gentle tapping on the top of the comb with the baton held in the right hand. As he worked, he kept a sufficient supply of pigment upon the teeth by dipping two fingers of his right hand into the ink and rubbing them upon the comb. Garcia, Marchand, and Berchon agree with this procedure; but Langsdorff and Krusenstern declare that the punctures were made in the skin until the blood oozed out and then the dye was rubbed in. While the tapping went on, the operator chanted in rhythm to his strokes the following words to allay the pain of the *opou:*

Ua tuki-e, ua tuki-e, ua tuki-e,	It is struck, it is struck, it is struck,
Ua tuki-a, to tiki-e,	It is struck, your design,
Poparara[1] to tiki-e,	Tap-tapping your design,
O te tunane o te kui-a,	The brother of the mother,
O te tuehine o te kui-a,	The sister of the mother,
To'u tiki-e.	My design.

[1] Poparara is onomatopoetic, the sound of tapping.